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**Canadian Strategies used to Inform the Management of the Socio-Economic
Impacts of Filming in Cape Town**

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ABSTRACT

The film industry in Cape Town is ranked only second to tourism in income generation, providing employment opportunities both within the industry and in related spin-off industries. Due to the rapid growth of the industry, the City of Cape Town commissioned research to identify and improve the current management strategies in place. The results of this research indicated that the impacts of the city's film industry were largely socio-economic in nature rather than bio-physical. In addition, one of the key recommendations from this study was the importance of considering international best practice when deciding on policy to be adopted by Cape Town. As a result, this paper builds on the research that was compiled for the city by providing an overview of key environmental management strategies that are currently in place in two Canadian cities, Vancouver and Toronto, as a means of informing future management plans for the City of Cape Town. Key policies in these cities, which impact specifically on the socio-economic dynamics of the film industry, are discussed and analysed for their relevance in the Cape Town context. It is important to recognise, however, that although successful Canadian initiatives are highlighted, they can not be directly implemented in Cape Town without tailoring these initiatives to suit the particular needs of local people and circumstances. Nevertheless, important lessons can be learned which can assist Cape Town during this critical time of film industry growth and development.

INTRODUCTION

The film industry in Cape Town is growing at a rapid pace. Last year it contributed over R500 million to the local economy (Yutar, 2001), and provided employment opportunities both within the industry and in related spin-off industries. Film companies flock to the city for a number of reasons, including the weak South African rand, the diverse natural landscape, the weather and the city's experienced film crews. Currently the film industry is ranked only second to tourism in income generation. Growth is expected to continue, with estimates of the industry being worth R1 billion annually in five years (Masilela, 1999). The attributes of the industry, however, are not only limited to its economic contribution. If managed carefully, it is also a non-polluting, environmentally friendly "green" industry. As part of an ongoing initiative to identify and improve the current management strategies in place to regulate Cape Town's film industry, the City of Cape Town's Environmental Management Department commissioned Yebo Environmental Services and two Masters Student from the University of Cape

Town to conduct a Baseline Study and Draft Situation Analysis of environmental management of filming activities. The purpose of the Baseline Study was to provide a preliminary overview of the current environmental management strategies in place throughout the city, as well as to identify the key role players involved in the industry. The Draft Situation Analysis added to this information by identifying some of the key issues related to environmental management practices and making relevant recommendations.

These documents indicated that the real or actual impacts caused by filming activities in the City of Cape Town are socio-economic rather than bio-physical. This in no way implies that the real and potential bio-physical impacts are any less important, or should receive any less attention, in development of management strategies. However, for the purpose of this paper, the socio-economic issues surrounding the film industry will be focused on. One of the recommendations made in the Draft Situation Analysis was the consideration of international best practice when deciding on policy to be adopted by Cape Town. Taking this recommendation into consideration, the purpose of this paper is to identify strategies used by two Canadian cities, Vancouver and Toronto, which could be used to inform environmental management strategies, and overall regulation, of the film industry in Cape Town.

ENVIRONMENTAL IMPACTS OF FILMING ACTIVITIES

A number of positive and negative impacts surrounding filming activities were identified while conducting the Baseline Study of the environmental impacts of filming in the City of Cape Town (Kowalyk & Rose-Innes, 2001a). These include both real and potential, socio-cultural and biophysical impacts. Real impacts refer to impacts, which were actually evident during the fieldwork, for example a local shop owner was angry because of lack of parking. Potential impacts refer to impacts, which could happen, for example the over use of a park could result in cumulative damage to the area. During the Baseline Study, it became apparent that most of the real, rather than potential, impacts associated with filming in Cape Town were socio-economic in nature rather than biophysical. Although it is essential to acknowledge all impacts, real and potential, when considering the management of filming, the environmental impacts focused on in this paper are the most prevalent real impacts

currently facing film management in Cape Town. These are the economic benefits of the industry and the public nuisance it often causes.

The following section details initiatives that the Canadian cities, Vancouver and Toronto, have put in place in order to maximize the positive economic benefits of the industry and minimize the negative impacts which filming has on the public. Toronto and Vancouver were chosen for this paper because they are currently two of the largest film centres in North America and similar to Cape Town, have only become popular filming destinations within the last decade.

POSITIVE ECONOMIC BENEFITS OF FILMING

From an international perspective, the economic benefits of film shoots extend far beyond the income generated from permitting tariffs. The multiplier effect of a film production on the local economy is internationally estimated at 2.5. In South Africa for example, this would mean that every R1 spent on a film shoot, is equal to another R2.50 generated in support industries (Ariefdien, 2001a). The benefit of the industry can be measured in a number of ways, including job creation (both in the industry as well as in the support industry), skills development, foreign exchange earnings, increased local government revenues through permit tariffs, income to private landowners for properties used in film shoots, income to businesses paid compensation for inconvenience, and the increased use of high-level tourist facilities by international cast and crew (Kowalyk & Rose-Innes, 2001b). Cape Town has benefited significantly from the film industry, which was estimated to have contributed close to R500 million to the local economy in 2000 (Yutar, 2001) and the industry continues to grow rapidly:

In Canada, the extremely valuable attributes of the industry have been recognised, not only its significant contribution to the economy, but also as a “green” none polluting industry. This has resulted in the development of several initiatives nationally, provincially and locally in order to increase Canada’s attractiveness to foreign film companies. These initiatives include promoting local job creation, supporting local productions and skills development programs and developing substantial institutional frameworks to provide support for the industry and its members. These initiatives, not ignoring the CDN\$/US\$ exchange rate, have resulted in the film and television industry showing

continued growth over the past 10 years (Toronto Film Office and Television Office, n. d a.). Canada's film industry has become so successful that the American's have begun lobbying their governments for similar policies in order to curtail the phenomenon of "runaway" productions (Johnston, 2001; Warren, 2000).

Federal Initiatives

Recognizing the vast economic benefits of the film industry in Canada, which nationally reached a record of \$44 billion in 2000 (Gray, 2001), the federal government has played a key role in the continued growth of the industry. Support for the industry has been both in the form of federal tax incentives for film production as well as the financial support of industry organizations.

Two tax incentives are offered by the federal government. First is the Canadian Film or Video Production Service Tax Credit Program (PSTC), which came into effect in 1997 and second is the Canadian Film or Video Production Tax Credit (CPTC) which came into effect in 1994 (OFDC, n. d.). The objectives of the tax incentives are to attract foreign and local film companies by providing significant cash back offers, stimulating national job growth and skills development and ensuring that the economy also reaps the benefits of the numerous spin off industries created by filming.

The PSTC is available to Canadian as well as foreign-based film producers and aims to promote local job growth which is achieved through a refundable tax credit equal to 11% of the cost of qualified Canadian labour expenditure (OFDC, n. d.). The aim of the CPTC is to encourage Canadian programming and to develop an active domestic production sector (OFDC, n. d.). The production must have a set number of Canadian content points, for example the CPTC requires a Canadian producer and at least a Director or Screenwriter, and either the lead performer or second lead performer must be Canadian (OFDC, n. d.). The CPTC is also based on Canadian labour expenditure with assistance of up to 12% of the cost of production refundable by the tax credit (OFDC, n. d.).

Additionally, each programme has a number of additional criteria which must be met for the production to qualify, including the stipulation that not less than 75% of the costs of services required

for the production and post production of the film are rendered to Canadians in Canada (BC Film Commission, n. d. a.; OFDC, n. d.). These conditions ensure that the economic benefits associated with film production remain within the country from the onset of production to the finished product.

The federal government is also involved in supporting a number of Canadian industry organisations. The functions of these organisations are to promote the industry both nationally and internationally, increase the institutional framework of the industry within Canada resulting in a streamlined and efficient industry environment and to provide support and skills development opportunities for Canadians within the industry. Most notably is the Canadian Film and Television Producers Association (CFTPA), formed in 1990. It is a federally incorporated, non-profit organisation, which has been actively involved in the improvement of government policy pertaining to the film, television and new media industry and played a significant role in the development of both federal and provincial tax credits (CFTPA, n. d.).

In 1992, the CFTPA developed on-the-job mentorship positions in the film and television industry to address the problem of skill shortages. The Mentorship Program was launched in 1995, with the goal of providing quality opportunities for professionals to develop their skills in the industry.

Provincial Initiatives

British Columbia (BC) and Ontario are considered two of the top five film and television production centers in North America (British Columbia Government: Ministry of Small Business, Culture & Tourism, n. d.; OFDC, n. d.). In British Columbia, the film industry directly (not including spin-off spending) contributed \$1.8 billion to the provincial economy in 2000, a 10 per cent increase from 1999 (British Columbia Government: Ministry of Small Business, Culture & Tourism, n. d.). It is estimated that 50,000 British Columbians are employed full-time and part-time in the industry, with 98% of the average crew locally hired (Cott, 2001). Currently, the economic contribution of this “green” industry out-ranks the economic contribution of BC’s mining and forestry industries (North Shore Arts Commission, n. d.). In Ontario, production activity contributed \$1.5 billion to the provincial economy in 2000 (Canada Newswire, 2001). Recognizing the significant contribution the film industry can make,

both BC and Ontario have been involved in the development of initiatives to continuously lure the industry into the provinces as well as develop the institutional frameworks and support networks to keep it there. Both provinces have developed tax incentives, film financing programs and have supported a number of industry organizations.

The key benefits of the provincial tax incentives are that they encourage both foreign and local productions within the provinces, ensure provincial job creation, support Canadian skills development within the industry, and ensure that Canada is benefiting from the spin off industries associated with filming. The latter is achieved by stipulating that the majority of production and post- production costs must be incurred within the province and attempts must be made to spread the filming beyond the major cities.

British Columbia developed FILM INCENTIVE BC (FIBC) in 1998 to encourage film and television production as well as skills development throughout the province (British Columbia Film Commission, n. d.). It consists of three tax incentives, which, like the federal incentives are based on eligible labour costs. Similarly, Ontario has four tax credits, developed between 1996 and 2000. These are also based on eligible provincial labour expenditures and again in place to encourage foreign and domestic production, secure the local labour force, encourage production outside the large cities and ensure that the economic benefits of filming remain within the country from start to finish. Additionally, both of the provincial tax incentives provide bonus credit for productions that take place outside the greater city areas.

Each of the provincial incentives has several additional criteria including Canadian content points, which must be met by the production in order to qualify for the refundable credits. Similar to the Federal tax incentives, most of the criteria are in place to ensure that the majority of economic benefits created by the film production remains within the provincial economy. This is done by securing the provincial labour force in both the production and post- production employment and by requiring that most of the production takes place within the province. By combining both the federal and provincial tax incentives, film companies can collect a cash rebate of between 22 percent and 46 percent of labor costs (Frutkin, 1999).

To promote continued growth in the industry, the two provincial governments also support a number of industry associations and provincial film commissions. The purpose of these organisations is to promote the Canadian industry, liaise with government for improved film policy, provide institutional support and create skills development programmes for industry members. The skills development programmes in place are aimed at the higher levels of production, aimed at increasing Canadian involvement in the industry.

Local Initiatives

Vancouver and Toronto boast to be the third most popular filming destinations in North America (Toronto Film and Television Office, n. d.; Vancouver Film Office, n. d.). It is estimated that in Vancouver the film industry supports 15 000 jobs directly and an additional 10 000 jobs indirectly. In Toronto it supports over 28 000 jobs (Toronto Film and Television Office, n. d.) and contributed \$890.3 million to the economy in 2000 (Coukell, 2001).

In order to efficiently manage the needs of this fast paced and high demanding industry, both cities have designated film offices. The Vancouver Film Office was established in 1980 to ensure that filming activities would have minimal impact on the citizens of Vancouver (Vancouver Film Office, n. d.). The responsibilities of the Office are to facilitate on-location filming, protect the rights and interests of neighbourhoods, and to ensure public safety (Vancouver Film Office, n. d.). The Toronto Film and Television Office was established in 1979 to promote Toronto as a production centre internationally and to coordinate location filming through the issuance of permits (Toronto Film and Television Office, n. d.).

Both film offices have comprehensive websites. All arrangements necessary to film are outlined clearly on these websites, with a number of hyperlinks that provide examples of necessary documentation. Location libraries are also available. To increase the efficiency of filming in the cities further, location-filming permits can be submitted to the offices electronically on the web and the status of the permits can also be checked.

Recommendations for Cape Town

Cape Town's economy benefits significantly from the film industry, ranking only second to tourism. As in Canada, the big economic drawing card for foreign companies is the weak rand (R8=\$US1 or R5=\$CDN1). With the potential for continued economic growth, it is in the city's best interest to support and promote continued growth of the industry in Cape Town.

Although Canada has a number of initiatives in place, which have succeeded in building a very strong and successful industry, it cannot be assumed that these will be effective in the South African context. Instead, these initiatives should, if possible, be tailored specifically to address the needs of the industry in South Africa. Firstly, tax incentives serve both to encourage production numbers as well as to ensure employment within the local labour force. In South Africa, the majority of film crews are already predominantly local (Worsdale, 2000), but they are white male dominated (Kowalyk & Rose-Innes, 2001a; Masilela, 2000). By initiating the development of tax incentives based on the inclusion of the previously disadvantaged population in productions, South Africa would encourage the increased involvement and empowerment of these individuals within the film industry labour force.

However, prior to the formalisation of such incentives, significant skills development within the labour force would be required. The skills development initiatives in Canada are primarily government funded and organized through a number of industry associations in place to promote and support the industry. It cannot be assumed that national, provincial or even local government have the free resources to invest significantly in the film industry. However, if resources were available, it appears that investment in the institutional framework supporting the industry and skills development initiatives to increase local capacity within the industry are far more beneficial than the contribution of funds to individual film projects (as was done by the Department of Arts, Culture, Science and Technology in 1998) (Worsdale, 1998).

Therefore, in South Africa, it would first be beneficial for the government or private industry to raise funding for the creation of skills development programmes. Second, the programmes should not be limited to the higher tiers of industry as they are in Canada. Although skills development at this level is important as there are a limited number of previously disadvantaged individuals (PDIs) film makers

(Masilela, 2000), skills development programs should also be initiated at all other levels of production. It is important that involvement of the previously disadvantaged population is encouraged throughout the industry, because "although millions of rands are generated annually by the industry, there is not a single black person or group which significantly benefits from it" (Masilela, 2000).

The two key government supported film offices in Cape Town are the Cape Film Commission and the Cape Town Film Office. The key role of the Cape Film Commission (CFC), established in 2000, is to market and promote the Western Cape for filming. Currently, there are no skills development initiatives associated with the CFC. In Canada, the One-stop film shop has been very successful in increasing the efficiency of film production and meeting the demands of the fast paced industry. A key recommendation made in the Draft Situation Analysis of Cape Town is the development of a city wide one-stop shop to address all of the filming requests (Kowalyk & Rose-Innes, 2001b). In an industry which has the potential to grow, and as the municipalities begin to amalgamate into a single unified City of Cape Town, it is important to develop a single dedicated office to oversee film production and to remain on top of the industry's needs. Additionally, the efficiency of the film production process would be significantly increased if a comprehensive website, similar to Vancouver and Toronto's, was developed. This would provide film companies and crews, especially foreign ones, information about filming in Cape Town, alleviating some of the pressure placed on the One-stop shop.

NEGATIVE IMPACTS ON THE PUBLIC

The most important real impact identified during the Baseline Study was the negative impact that the amount of filming occurring in Cape Town is having on the local population. Several local businesses have complained about filming activities, specifically during business hours, claiming that filming activities had blocked access to entrances and usurped parking space normally available for use by patrons (Kowalyk & Rose-Innes, 2001a). Complaints to film authorities and the media have also been received from local residents regarding the nuisance factor of vehicular and pedestrian traffic obstruction in the central business district (CBD), lack of access to parking (which is already limited) and filming at odd hours in residential areas. Another issue of concern is film activities that take place in culturally or politically sensitive areas, which may be displeasing to local residents. For example, in

areas of high unemployment and poverty, displays of wealth (such as generously spread catering tables) may cause resentment amongst the local population. Certain types of filming, such as alcohol commercials, may also be inappropriate in some culturally sensitive areas, such as the Bo Kaap area, which is predominantly Muslim (Kowalyk & Rose-Innes, 2001b).

In Canada it has been recognised that appropriate management of the industry, to ensure it does not cause friction with the local population, is essential to maintain and promote growth of the industry. Both Vancouver and Toronto have a number of strategies in place to ensure limited impact of the industry on the local population.

Community and Industry Relationship

Both Toronto and Vancouver have recognized that at times the relationship between the film industry and the general public, specifically residents and businesses affected by filming activities, may become strained. To take Vancouver as an example, in order to keep lines of communication open and address issues that may arise, the city has a dedicated community liaison manager specifically in place to deal with public concerns (BC Film Commission, n. d.). Additionally, a committee headed by the BC Film Commission and composed of representatives from the provincial government, City of Vancouver, film industry unions and representatives of the producers, has been put in place to deal with complaints from citizens in areas where filming is taking place (Cott, 2001). The Office has a "Sensitive Locations" list which details areas where filming may be restricted due to neighbourhood concerns (Vancouver Film Office, n. d.). In addition, areas which become burned out due to over use are declared by the City as "hot" and filming is restricted for a specified length of time to allow residents to recover (Cott, 2001). Companies are required to confirm the status of a location with the Vancouver Film Office prior to considering it for a shoot (Vancouver Film Office, n. d.). In some neighbourhoods, the office requests that the company makes contact with the relevant residential and business associations prior to finalizing their plans (Vancouver Film Office, n. d.). Also addressed by the office is the sensitivity surrounding displays of catering and craft service facilities in neighbourhoods where poverty and homelessness are prevalent (Vancouver Film Office, n. d.). In such areas the catering must not be visible to the public and cast and crew may be required to cover their food when walking from the catering facilities to a dedicated eating area (Vancouver Film Office,

n. d.).

Guidelines promoting positive relationships

Both cities also have a set of filming guidelines, which must be adhered to by production companies and film crew. The importance of public relations to the cities is apparent in that nine of the twenty guidelines detailed by Toronto and five of the nine detailed by Vancouver, directly address the impact of filming on the public. The guidelines of both cities are extremely comprehensive, and in place to ensure that minimal disruption and aggravation is inflicted on the local population. The guidelines are easily accessible to the public via either the film office or the Internet and the office encourages the public to be familiar with them. Included in the guidelines are:

Restrictions in location use

Officials and production staff are cautious not to "burn out" neighborhoods with excessive filming in a given area (Lowry, 2000). The Toronto Guidelines have limited on location filming in a given residential block to two occasions per year. Filming for a period of 7 consecutive days or longer requires approval from the majority of affected residents (Toronto Film and Television Office, 1998). In Vancouver restrictions are based on a "Sensitive Locations" list as well as any majority petition from affected residents (Vancouver Film Office, n. d.).

Neighbourhood Notification

Both cities require that notification of filming is provided to businesses and residents in the area where filming activities will be taking place. Notification, including the details of the film company and a comprehensive description of filming activities which will be carried out, must be made to residents and businesses in the affected area (Toronto Film and Television Office, 1998; Vancouver Film Office, n. d.). In Vancouver the notification must be submitted to the Vancouver film office for approval prior to being disseminated two working days before the scheduled shoot (Vancouver Film Office, n. d.). Film companies are provided with a sample letter of notification accessible on the Vancouver film office website (Vancouver Film Office, n. d.). The office may also require that in certain areas, the neighbourhood resident or business associations are also contacted prior to finalizing plans (Vancouver Film Office, n. d.). In Toronto, film companies are also required to provide the area

councilor with notification to ensure that public concerns will reach the film office. A Handbook outlining notification procedures is available from the TFTO (Toronto Film and Television Office, 1998) and the city requires that the film crew Code of Conduct is also disseminated in conjunction with the notification letter (Toronto Film and Television Office, n. d. b).

Filming Curfew

The guidelines for both cities place restrictions on hours of filming. In areas that are very busy during office hours, filming is restricted to after hours and weekends (Vancouver Film Office, n. d.).

Exceptions may be granted based on the response of the community after polling and the production company's ability to address any concerns which are raised (Vancouver Film Office, n. d.). Filming after 1900 in a residential area requires that all film crew use radios fitted with headsets (Vancouver Film Office, n. d.). In both cities, special permission from the majority of affected residents in the area must be obtained for filming beyond these hours (Toronto Film and Television Office, 1998; Vancouver Film Office, n. d.).

Mitigation Measures

Consideration to the potential environmental effects of filming activities on affected residents and businesses is addressed by Toronto's guidelines, including such impacts as spill-over lighting, exhaust fumes or noise that may affect people's ability to enjoy their property or conduct their business (Toronto Film and Television Office, 1998). Mitigation measures are comprehensively detailed in the guidelines, in situations where these cannot be implemented, the office generally requires the film company to obtain permission from the residents and business (Toronto Film and Television Office, 1998).

Freedom of Movement

Regarding pedestrian and vehicular freedom of movement, the guidelines provide a clear outline of film crew responsibilities to ensure minimal impact on the public. For example, unless approved by the film office, sidewalks must remain open for use and pedestrians must not be directed to walk on the road (Vancouver Film Office, n. d.). A film is required to place on the sidewalk an information sign

advising the public of the name of the film, details of the production company and acknowledgment that they may be inconvenienced while walking through the area (Vancouver Film Office, n. d.). To limit the parking problem, the city allow only essential film vehicles to park on busy streets and may require that crew and equipment are shuttled in from a remote location (Vancouver Film Office, n. d.). With respect to traffic, the guidelines outline that streets will not be closed unless suitable alternative routes are available, if completely necessary only intermittent stops of three minutes for each ten period are allowed (Vancouver Film Office, n. d.). In addition, it is acknowledged that production vehicles are not exempt from traffic regulations unless stated otherwise on the permit.

Recommendations for Cape Town

As stated above, the most significant real impacts surrounding the film industry in Cape Town is its impact on the public. It appears from the strategies implemented in Canada that the key to smooth relations between the industry and the public is to ensure the public is aware that their concerns are taken seriously and that guidelines have been put in place specifically to limit the impact of the industry on the public. Accordingly, with the amount of filming which takes place in Cape Town, a dedicated Film Liaison Manager should be employed to ensure that issues arising between the public and the industry are addressed and to provide the public with a channel of communication for their concerns.

The development of a "Sensitive Locations" list could potentially address a number of the social and cultural issues surrounding Cape Town's film industry. First, it could provide information on culturally sensitive areas such as the Bo Kaap, to ensure that film companies are aware of the community's traditions prior to arriving on location. Although already practiced by the Cape Town Film Office, it should be encouraged that prior to all film shoots in culturally sensitive areas, the production company as well as the Film Liaison Manager meet with the appropriate community associated to discuss filming activities. Second, the list could address the potential for resentment to arise amongst the local population when wealth and grandiose catering are displayed in impoverished areas. The film office could provide alternative catering locations or measures to limit the impact of these practices. Finally, the list could address the over-use of certain locations, providing companies with information, prior to location scouting, on areas that are currently off limits to filming and when they will again be available.

This would ensure that certain locations are given appropriate time to recover from the impacts of filming.

Although a number of the provisions discussed above are currently being implemented in Cape Town, the industry needs to establish its own comprehensive set of guidelines for filming that are specific to the City of Cape Town. These would guide both authorities and film companies in the management of filming activities.

A number of practices outlined in the Canadian guidelines are currently not practiced in Cape Town and should be considered. First, due to the complaints in a number of residential areas in Cape Town, namely Llundudno and the Bo Kaap (Kowalyk and Rose-Innes, 2001b), limitations on the number of shoots which take place per year on a given block should be specified and unless majority permission is received from those affected, should be complied with.

Second, the film office should ensure that neighborhood notification is carried out a designated number of days prior to the initiation of filming activities. According to one angry Long Street shop owner, notification at present is not always practiced (Anon, 2001). Similar to Toronto, a Film Crew Code of Conduct should be distributed with each notification. The notification would ensure that the public is aware of the activities scheduled to take place and appropriate behavior of the film crew. It will also provide them with contact details to voice their concerns. Additionally, notification should be made to the appropriate neighbourhood associations, providing further channels for public communication.

Third, although there is a curfew for filming in Cape Town, it should be formalized within the filming guidelines. The public should be made aware of the hours and that extensions require the consent of the affected majority. A formal set of polling guidelines should also be developed to ensure that the public is correctly approached for approval. Details, which minimize impacts, such as the use of headsets after 1900h and the cut off of ignitions as soon as possible, should also be outlined in the guidelines.

Fourth, the city should develop a similar list of practices to Toronto, to mitigate potential environmental impacts of filming such as intrusive lighting, excess noise and exhaust fumes. This would limit the impacts incurred by locals and also acknowledge that the public's well being is an industry concern.

Finally, the problems surrounding parking, lack of pedestrian and vehicular freedom has been of particular concern in Cape Town. Although the City is attempting to address these issues, it is recommended that formal guidelines are developed. Similarly, included in these guidelines should be the requirement of a sign at the location detailing the name of the film as well as the contact details of the film company. This would provide the public with a channel to direct enquires or concerns. Limitations in the amount of parking which can be used by film crews, with the requirement that crew and equipment are shuttled in from elsewhere, are essential in Cape Town. Filming, especially at the entrances to businesses should not impede pedestrian traffic. If this cannot be avoided, arrangements must be made between the film company and the business as well as having crew members placed on both sides of the production to safely redirect pedestrian traffic (Toronto Film and Television Office, 1998). Regarding traffic impediment, a point of significant contention with the public, formal guidelines outlining the city's position on road blockage or traffic stoppage should be developed. As is already practiced by the city, road blockage should not be permitted unless suitable alternative routes are available.

As with Vancouver and Toronto, the formal set of filming guidelines should be easily accessible to the public, so that they are aware that frameworks have been put in place to limit the negative impacts of filming. The city should encourage the public to access these guidelines, possibly through media advertisements.

REGULATION OF THE FILM INDUSTRY

The film industry is fast paced and high pressure, thereby requiring solid management and regulation in order to ensure that filming activity does not compromise the environment. Both Vancouver and Toronto have a number of measures in place to ensure that all filming activities are highly regulated, increasing the city's ability to implement effective environmental management. A number of

recommendations were made in the Draft Situation Analysis regarding the regulation of the industry (Kowalyk & Rose Innes, 2001). Due to the high occurrence of illegal filming throughout the city, as well as the increasing public nuisance complaints, three of the recommendations will be discussed here.

By-Law

In recognition of the need to manage the industry, the City of Toronto has put in place a by-law to *Regulate the Use of City Property for Location Filming*. The by-law decrees that the City requires that permits are obtained for location filming in the City of Toronto as well as highways and parks which are also under the city's jurisdiction (City of Toronto, 1999). In Cape Town, although there are currently a number of different authorities involved in the regulation of filming, there is no bylaw in place to enforce the need for companies to acquire filming permits (Kowalyk & Rose-Innes, 2001a). Legally, film companies could argue that permits are not required for filming activities). Developing a by-law for Cape Town should not only stipulate regulations regarding the application process and adherence to permit requirements, but also cover the issues referred to in the Code of Professional Responsibility as contained in the Cape Film Commission Business Plan (Kowalyk & Rose Innes, 2001b). The regulations in the bylaw should also include adherence to a set of formalized guidelines for filming in the City of Cape Town.

Formal Guidelines

It is not apparent that film crews pay sufficient attention to the 1997 Interim Environmental Guidelines, and recommendations to update the Guidelines were made in the Draft Situation Analysis (Kowalyk & Rose-Innes, 2001b). Both Vancouver and Toronto have in place formal filming guidelines which aid in the regulation of filming by requiring the film industry to adhere to them. The guidelines, although short, are a comprehensive set of tools for managing the activities of the industry. A single, clearly written, formal set of filming guidelines should be developed specifically for the City of Cape Town to facilitate in the environmental management of the industry

Formal Code of Conduct

Finally, crews in the city of Toronto are under professional obligation to follow the City of Toronto Code of Conduct for Cast and Crew. It is the responsibility of the production company to ensure that their staff adhere to the Code. Although a Code of Professional Responsibility is contained in the Cape Film Commission (CFC) Business Plan, it has yet to be formalized.

Based on Toronto's experience, it would be worthwhile to include the following in Cape Town's Code of Conduct: First, the inclusion of an address to the public which provides the details of both the Film office and the Production Manager requesting notification regarding concerns surrounding on location behaviour. Additionally, it should acknowledge that failure to comply with the Code will result in disciplinary action by the production company or union. Second, the Code should address the location of catering and the restriction of film crews to eating in designated areas. In a city where there is prevalent poverty, such as Cape Town, a clause addressing this issue will limit potential resentment felt by individuals in impoverished areas. Third, the Code should detail the exact contents of the notification letter, and when the letter must be delivered. Fourth, it should specify that pedestrian traffic should not be obstructed in any way. This point needs reinforcement, as during one shoot, a crew member was seen rudely chasing a pedestrian off the street (Kowalyk & Rose-Innes, 2001a). Fifth, the smoking of film crews should be limited to designated areas and cigarettes must be disposed of in appropriate containers. During fieldwork on the Baseline Study substantial smoking was observed on a number of the locations visited, including areas with high fire risk (Kowalyk & Rose Innes, 2001b). Finally, the Code should forbid the presence of alcohol on location at any time. Although this has not been a problem in Cape Town, an incident occurred in Macchu Pichu, Peru where a commercial film crew from the United States used an ancient Inca sundial stone as a "drinks bar", later causing damage to the stone (London Independent, 2000). Therefore, as best practice alcohol should be restricted on set and wrap parties should take place in designated areas. The aforementioned bylaw could cover the issues referred to in the Code of Conduct and stipulate that the Code be signed by a production company as part of the process of permit application approval. This approach would facilitate effective environmental management of the film industry (Kowalyk & Rose Innes, 2001b).

Greater Co-ordination of Filming and Tourism

During the Draft Situation Analysis it became apparent that coordination between the film industry and tourism was necessary, as the peak filming season and “hot spot” locations coincide with the peak tourism season and destinations (Kowalyk & Rose-Innes, 2001b). It is therefore important that communication and co-ordination exists among the filming and tourism sectors to ensure that scheduled events do not conflict and that certain areas do not become overused resulting in degradation (Kowalyk & Rose-Innes, 2001b). In British Columbia, the BC Film Commission and the Ministry of Tourism are both housed within the Ministry of Small Business, Tourism and Culture (Government of British Columbia: Ministry of Small Business, Tourism and Culture, n. d.). This provides for greater coordination between the two sectors, which often utilize the same locations at the same time. In Cape Town, where tourism and the film industry are key green economic contributors to the local economy, it is critical that there is coordination between the departments. Currently, the Cape Film Commission is housed with Tourism. With the development of the city wide One-stop shop, further initiatives to increase the communication between the two sectors should be developed.

Uniform Tariff Structure

At present, in the City of Cape Town, there are a number of permitting authorities involved in the management of the industry, each with their own set of permit tariffs. Support for the proposed unified tariff structure proposed by Economic Development Services was recommended in the Situational Analysis (Kowalyk & Rose-Innes, 2001b). It is recognised that a single, unified tariff system for film permits in all areas of Cape Town would assist in streamlining the process (Kowalyk & Rose-Innes, 2001b). The Tariff Convergence Working Document also contains provisions for the reduction of tariffs for previously disadvantaged individuals and companies, and for students at tertiary institutions, in keeping with the principle of equitable distribution (Ariefdien, 2001b).

Student Films

Toronto and Vancouver both have single unified permit tariff systems (Toronto Film and Television Office, n. d.; Vancouver Film Office, n. d.). Additionally, Vancouver has made provisions to waive permit fees for approved student shoots (Vancouver Film Office, n. d.). The project must meet a

number of criteria set out by the film office in order to qualify for the waiving of permit fees. In Cape Town, provision for student, as well as PDI, reduced rates for film projects is an important strategy to encourage increased South African participation in the film industry as well as to further promote the inclusion of the previously disadvantaged population.

Security Deposit

The Tariff Convergence Working Document also contains provision for the stipulation of a refundable location deposit of a minimum amount of R1000 with no maximum amount set (Ariefdien, 2001b). Toronto also makes use of a security deposit outlined in the Toronto Filming Guidelines. The deposit is required in areas considered necessary by the City Department (Toronto Film and Television Office, n. d.). The aim of the deposit is to ensure it would cover at least the cost of sustaining the environment used by the filmmakers (Kowalyk & Rose-Innes, 2001b). In Cape Town, where there is a mix of biophysically sensitive areas within the confines of the city, as well a rich collection of culturally important architecture, a deposit to ensure the sustainability of the environment is a key provision.

Channeling Income to Location Sites

One of the key issues that arose during work on the Baseline Study and Draft Situation Analysis was the use of income incurred from film permit tariffs. Under the current system, the income from permit tariffs goes into central coffers, rather than back into film locations (Kowalyk & Rose-Innes, 2001a). The proposal to channel part of the income from film permits back to location sites for which the permits were issued received support from almost all film industry and permitting authority representatives (Kowalyk & Rose-Innes, 2001b). Additionally, it was recommended in the Draft Situation Analysis that an environmental and cultural trust fund be established to receive donations from film companies. Funds would be fed back into maintaining and upgrading locations, or be used for community projects in 'hot spot' areas.

Since 1991, the film industry in Toronto has put on an annual Thank You Toronto Campaign, where members of the industry donate money to a variety of community-based programmes (Wilson, 2001). In 2000, over \$100 000 was raised and donated to the Toronto community (Wilson, 2001). The aim of the campaign is to acknowledge the support and tolerance of neighbourhoods and communities who

host film crews throughout the city (Wilson, 2001). The funding initiatives are selected by local municipal representatives and have included shelters for battered women, hospices and palliative care facilities, breakfast programmes for children, food banks and hospital programmes (Wilson, 2001). To ensure that the public is aware of the industry's appreciation, the campaign also features a public service announcement shown in movie theatres and on television stations across the city as well as campaign posters (Wilson, 2001). Additionally, some members of the industry also make notable contributions to the neighbourhoods in which they filmed in extensively during the year (Wilson, 2001).

A campaign of this type would be extremely beneficial for the film industry in Cape Town, especially if it also included a percent of film permitting fees. First, it would acknowledge the support and tolerance of the local communities throughout the city and provide funding for important community projects. Second, film companies would be more willing to pay permitting fees if it were clear that a portion of the income generated from permit tariffs was going back into location rehabilitation (Kowalyk & Rose-Innes, 2001b). Third, locations could be maintained and even improved, and so continue to attract film companies in the future (Kowalyk & Rose-Innes, 2001b).

Monitoring efficiency and the Use of Traffic Officers

In Cape Town traffic officers are required on film locations where road closure or redirection of traffic is necessary. According to some film industry crew, traffic officers are not always available during the peak filming season due to the increased demand on the Traffic Department (Kowalyk & Rose-Innes, 2001a). The outcome is often the delay or even cancellation of film shoots. The City of Toronto also requires the use of traffic officers on film locations which involve traffic control, firearms, gunfire, stunts and special effects. To alleviate the pressure on Toronto's Traffic Department, the City employs off-duty traffic officers for use on film locations. This system also provides traffic officers with the opportunity to earn extra income. Similar initiatives should be explored for Cape Town.

Unequal Use of Locations

Certain areas of Cape Town are currently not popular as film locations, and are therefore not receiving an equal share of the economic benefits of the film industry. At the same time other locations such as the Nantuckett house in Llundundno and certain areas of the Bo Kaap are being

burnt out due to over use (Kowalyk & Rose-Innes, 2001b). "Creation" of new locations by promoting less well known areas and uplifting degraded areas to attract film-makers would serve both to reduce the impact on popular locations, and to distribute the financial benefits of the film industry more equitably (Kowalyk & Rose-Innes, 2001b).

Vancouver and Toronto both have strategies in place to address the issue of unequal use of locations. For example, they have put a limit on the amount of filming that can take place on a given block in a residential area per year. This limit must be complied with unless permission is granted to the film company from the affected residents in the area.

Location Libraries

Vancouver and Toronto have comprehensive Location Libraries containing photo and text files of numerous potential filming locations throughout the cities. Additionally, both British Columbia Film Commission and Ontario Film Commission have extensive location libraries.

It was recommended in the Draft Situation Analysis that Cape Town develops a database containing a location library (Kowalyk & Rose-Innes, 2001b). This would enable location scouts to discover new areas around the city, instead of relying on well known, popular spots. The potential outcome of this development would be the spread of filming impacts, both positive and negative around the city.

Provincial Tax Incentives

Provincial tax incentives are also used by both British Columbia and Ontario to encourage filming outside the greater city areas of Vancouver and Toronto. If a set percentage of filming hours takes place outside the greater city area, the company is eligible to receive additional tax credits (BC Film Commission, n. d.; Toronto Film and Television Office, n. d.). Additionally, the British Columbia Film Commission has a programme in place to encourage the growth of filming activity outside metropolitan Vancouver.

In Cape Town, one of the aims of the EDS is to "spread the load" of filming (Ariefdien, 2001a). This includes areas such as Blauuwberg and Oostenberg, which are far beyond the Cape Town Administrative area. Although the City currently does not have film incentives in place to encourage

the use of such areas, lower permitting tariffs and increased promotion could potentially achieve the same goal.

Promotion of Tolerance and a "Film Friendly" Environment

A high level of frustration that members of the public and the film industry experience in their interactions relates to a mutual lack of understanding and tolerance (Kowalyk & Rose-Innes, 2001b). For a film friendly environment, film crews need to understand and respect the cultural milieu in which they are working. Similarly, local residents need to appreciate how the film industry functions, and to see the "big picture" in terms of how filming could benefit their communities and the City as a whole (Kowalyk & Rose-Innes, 2001b).

Filming has the potential to place a significant amount of stress on the public, specifically, if it is taking place in highly dense and busy areas. In order to limit the amount of friction, which could potentially arise between the public and the industry, Toronto and Vancouver both have a number of measures in place to encourage public interaction with the industry. The aim of this interaction is to ensure the public is cognizant that their concerns will be addressed by the industry and that their rights will be respected. Additionally, many of these strategies provide the public with channels of communication to air any queries or complaints that they may have regarding filming activities. Many of these initiatives and suggestions for Cape Town, have already been discussed in the previous sections relating to the industry's relationship with the public, the Code of Conduct and formal guidelines.

First, with the amount of filming currently taking place in Cape Town and the industry growing, the development of a dedicated Film Liaison Manager or Film Committee should be initiated. It would firstly ensure that public concerns regarding the industry are addressed by an individual or group specifically in place for that purpose and secondly, represent to the community that their concerns are important. Recognising that a dedicated position had been put in place exclusively to deal with the public's concerns could potentially increase public support for the industry.

Second, neighbourhood notification should be formalised in Cape Town, outlining exactly what is required with the notification and the time frame it must be delivered prior to the date of filming.

Importantly, the notification should include contact details to provide the public with a channel of communication for their concerns or queries. Once a Code of Conduct is formalised, it should be included with the notification so the public is aware of best practice film activities.

Third, Cape Town should develop a set of easily accessible guidelines to inform both the industry and the public of best practice regarding filming activities. The public should be encouraged to become familiar with the Guidelines, so that they are aware if a companies activities are not appropriate.

Fourth, public appreciation in the form of a campaign similar to the annual Thank You Toronto Campaign would encourage a stronger relationship between the public and the film industry.

Finally, by following the examples set by the Toronto and Vancouver Film Offices and publishing comprehensive annual statistics on the amount of income generated by the industry and number of people who are employed by the industry, the industry may gain increased public support.

Public Involvement

Both Canadian cities also encourage public involvement in the industry through a number of strategies. Public support for the industry may increase when it is apparent how the industry supports the local population.

Firstly, the objective behind the development of incentives in Cape Town should be the involvement of the previously disadvantaged population in the industry. Knowing that the government was putting the effort in to involve PDI in the industry could potentially encourage public support for the industry.

Secondly, skills development programmes need be tailored specifically for Cape Town, encouraging mentorship and professional development programmes at all levels of the industry, specifically aimed at encouraging the involvement of PDIs in the industry. Recognizing the potential for job creation and upliftment of PDIs would potentially increase the public support for the industry.

Finally, Torontonians are encouraged by the provincial film commission to list their businesses and residents in the location library in order to share in the economic benefits provided by the industry. In Cape Town, if more residences and businesses were listed as locations for film shoots, it would potentially spread the impacts of filming, both positive and negative, throughout the City. By personally benefiting from the industry, many residents might be more tolerant of the industry as a whole.

The aim of the aforementioned strategies is to promote local interaction and involvement with the industry. From the Canadian strategies, it appears that the keys to reducing the potential friction between the public and the industry is not only to mitigate potential negative impacts incurred on the public due to filming, but also to encourage public interaction with and involvement in the industry. A large part of this involves educating the public. The public should be made aware of the numerous strategies which have been implemented to minimize the negative public impacts of the industry. In addition, by increasing the public's awareness of the economic benefits of the film industry, the potential for tolerance to the film industry is increased.

CONCLUSION

Canada as a whole has developed and implemented a number of effective environmental management strategies to address some of the socio-economic impacts attributed to filming activities. For this reason, the country's film industry is thriving. The cities of Vancouver and Toronto, two of the largest production centres in North America, have been at the center of industry development. Each city has initiated its own policies regarding film management, resulting in significant financial contributions to each city's economy as well as smooth relations between the public and the industry. Although this paper discusses a number of successful management initiatives, it is important to recognize that these cannot be directly implemented, but instead must be tailored to suit the particular needs of the City of Cape Town.

Each level of government plays a key role in the success of the Canadian industry by providing financial incentives and developing institutional frameworks that promote the industry, provide support for industry members and encourage skills development programmes. Although it is unlikely that the

South African government currently has the financial resources to invest extensively in the industry, initiatives (whether public or private) to begin building the support frameworks within the industry should be encouraged.

One of the reasons the film industry contributes so significantly to the Canadian economy is because it encourages the use of the local labour force. In Cape Town, it is important that initiatives designed to increase local involvement in the industry center on the promotion of previously disadvantaged individuals into the industry. To encourage this, skills development programmes need to be developed for all levels of the industry.

A critical issue currently facing the industry in Cape Town is the negative impact filming activities have on the public. In Canada, the industry places a great deal of emphasis on encouraging public interaction and involvement in the industry. For example, each film office has a dedicated Film Liaison Manager, or Committee, which is specifically in place to deal with issues that arise between the public and the industry. To further manage the activities of the industry, both Vancouver and Toronto have explicitly stated what is expected of production companies and film crews regarding interaction with the public. Company and crew activity must adhere to a by-law that requires the acquisition of a permit to shoot, a formal Code of Conduct, and a set of formal Film Activity Guidelines, which have been put in place to ensure that best practice is followed in the industry. The development of an effective by-law in Cape Town which requires not only the acquisition of film permits but also the adherence to a formal Code of Conduct, and set of formal Film Activity Guidelines, would be the foundation of effective environmental management in Cape Town.

Cape Town has the opportunity to learn a great deal from the management practices of different countries. However, it is important that these strategies are tailored to suit the changing needs of the local industry and encourage local involvement. As the industry continues to grow and change, environmental management should stay abreast of overseas practices in order to develop effective local management strategies that ensure a successful, green industry.

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